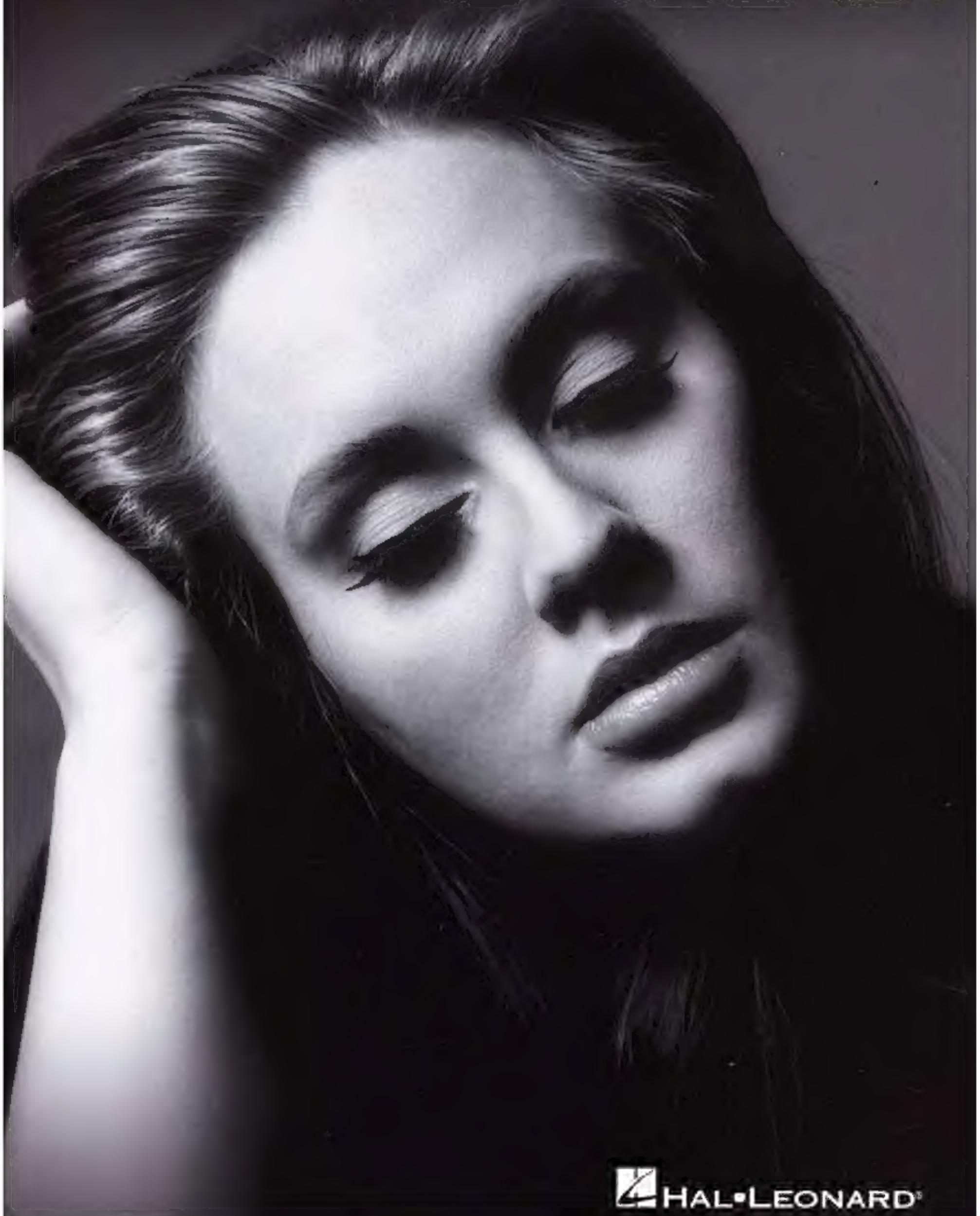


O / VOCAL / GUITAR

ADELE 21



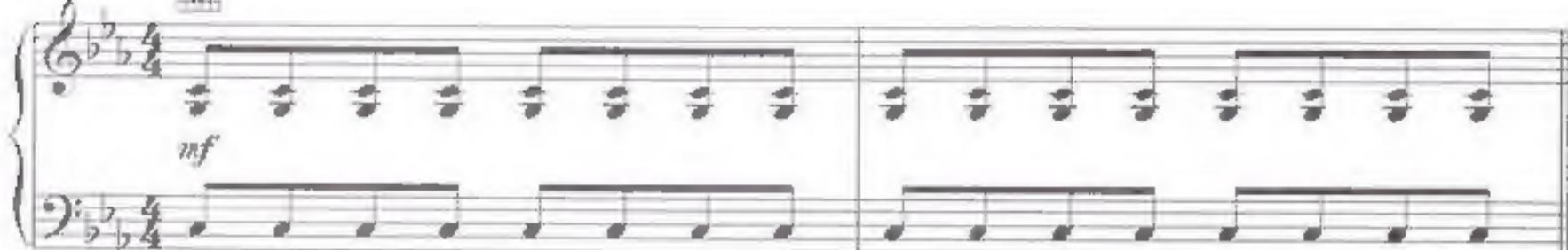
HAL LEONARD

ROLLING IN THE DEEP

Words and Music by ADELE ADKINS
and PAUL EPWORTH

Soul groove

C5
mf



G5
mf



There's a fire start-ing in my heart,



Bb5
mf

G5
mf

Bb5
mf

reach-ing a fe-ver pitch and bring-ing me out the dark.



C5
mf

G5
mf

Final-ly I can see you crys-tal clear.

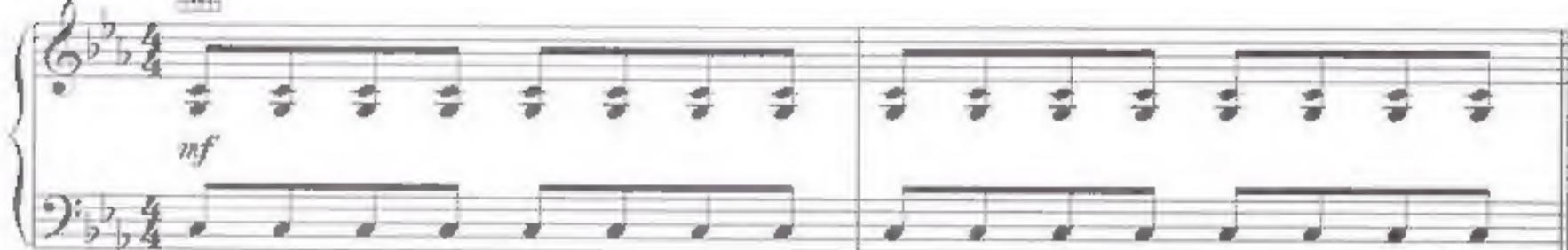


ROLLING IN THE DEEP

Words and Music by ADELE ADKINS
and PAUL EPWORTH

Soul groove

C5

G5




There's a fire start-ing in my heart,



Bb5


G5


Bb5


reach-ing a fe-ver pitch and bring-ing me out the dark.



C5


G5


Final-ly I can see you crys-tal clear.



B75

G5

Bb5

go a - head — and sell me out and I'll lay your shit bare,

C5

G5

See how — I'll leave with ev - e - ry piece of you.
Ba - by. I have no sto - ry to be told

Bb5

G5

Bb5

don't un - der - es - ti - mate the things that I will do.
but I've heard one on you, now I'm gon - na make your head bum.

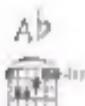
C5

G5

There's a fi - re in the start - ing in my heart.
Think of me in the depths of your des - pair.



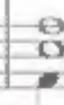
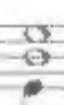
reach - ing — a fe - ver pitch and it's bring-ing me out the dark.
make a home down there as mine sure won't be shared.



The scars of your love re - mind me



of us. They keep me think - ing that we al - most had it



alt.

The scars of your love, they leave me



Gm

G7

breath - less I can't help feel - ing we could have had it

Cm

Bb

all. You're gon-na wish you — nev - er had met me — Roll - ing in the

Ab

Bb

deep. Tears are gon - na fall, roll - ing in You had my heart in -

Cm

Bb

side of your hand. and you played.

You're gon - na wish you — nev - er had met me —

1

A♭ 

Tears are gon - na fall, to the beat, roll - ing in the deep.

B♭ 

2

B♭ 

We could have had it all,
roll - ing in the deep...

A♭ 

roll - ing in the deep.

B♭ 

Cm 

roll - ing in the deep.

B♭ 

A♭ 

You had my heart in - side of your hand

B♭ 

Bb

but you played — it with a beat —

N.C.

ing... Throw your soul through

ev - er - y o - pen door. count your bless - ings to

find what you look for. Turn my sor - rows

is - to treas - ured gold. You'll pay me back in kind and

reap just what you've sown. You're gon-na wish you

never had met me. We could have had it all. tears are gon - na fall.

tell - ing in We could have had it all. You're gon-na wish you

C major (no sharps or flats)

A-flat major (one flat)

B-flat major (two flats)

C major (no sharps or flats)

B^b

never had met me, —

Ab

tears are gon - na fall, —

B^b

roll - ing in the deep, —

We could have had it all, —

Cm

You're gon-na wish you —

B^b

never had met me, —

Roll - ing in the deep, —

Ab

Tears are gon - na fall, —

B^b

roll - ing in the deep, —

You had my heart in - side —

Cm

You're gon-na wish you — of your hand, —

B^b

roll - ing in the deep, —

nev-er had incl me. and you played it to the beat.
 Tears are gon - na fall,

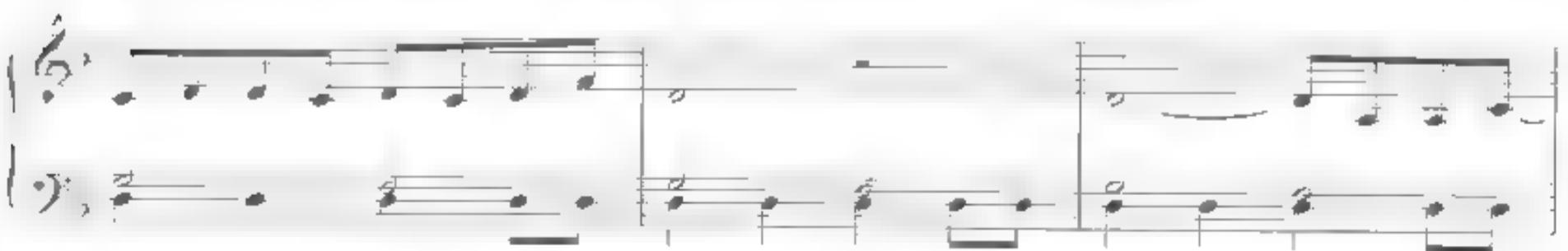
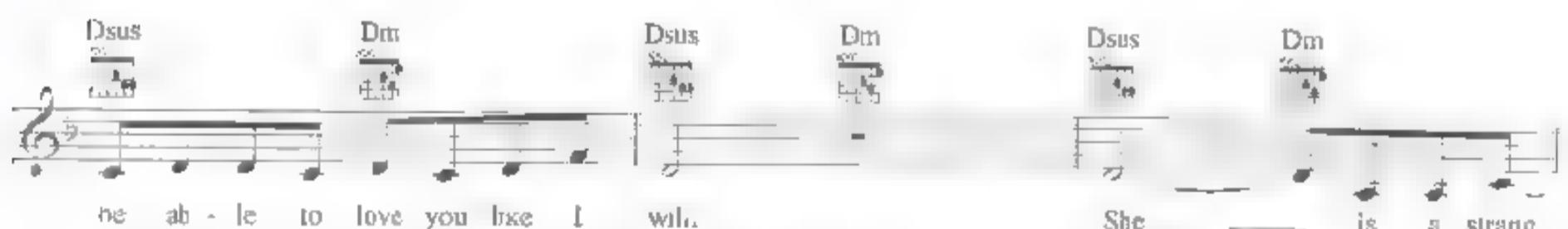
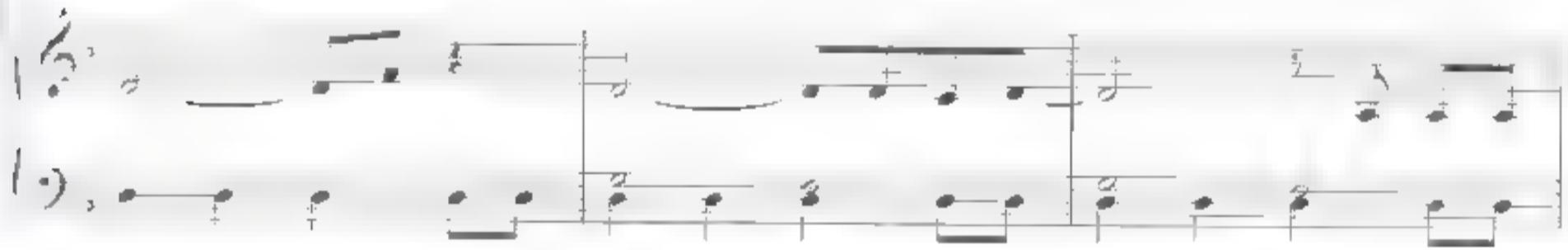
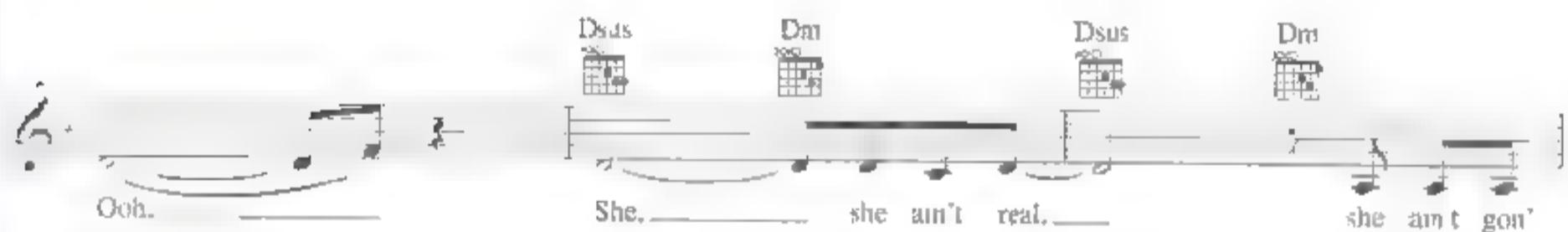
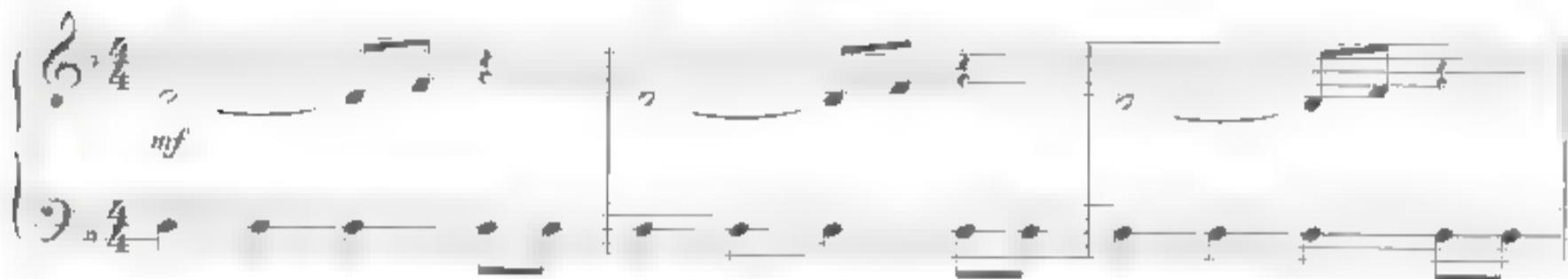
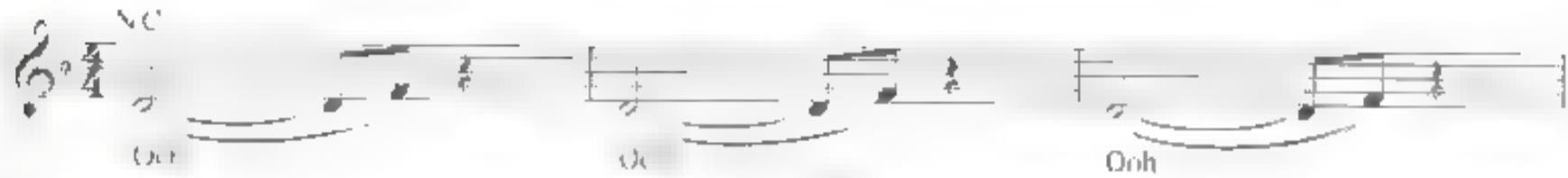
We could have had it if you played it. you played
 roll - ing in the deep

it you played it the beat
 it you played it the beat

RUMOUR HAS IT

Words and Music by ADELE ADKINS
and RYAN TEDDER

With energy and soul



Dsus Dm Dsus Dm Dsus Dm
 er, you and I have his - to - ry or don't you re - mem - ber?
 Dsus Dm Dsus Dm D5
 Sun - nes - sive but ba - by, is that real - ly what you
 want?
 Dm
 Bless your soul, you've got yu
 Gm7
 head in the clouds. You made a fool out of you - and boy, she's bring-ing you down. She made

Dm/A

heart melt, but you're cold to be core. — now ru-mour has it she ain't got your

8

Dsus Dm Dsus Dsus

love an-y more — Ru-mour has it Ru-mour has it Ru-mour has it

Dsus Dm Dsus Dm Dsus Dm

Ru-mour has it Ru-mour has it Ru-mour has it

Dsus Dm Dsus Dm Dsus Dm

Ru-mour has it Ru-mour has it Ru-mour has it

Dsus Dm Dsus Dm Dsus Dm

Ru-mour has it Ru-mour has it (Ru-mours.) — To Coda

N.C.

drums

D5

She is half your

age, but I'm gues-sing that's the rea-son that you strayed. I heard

you've been miss ing me, you've been tell - ing peo - ple things you should-n't

be, Like when we creep out when she isn't a - round. Have

NC

Dm

- it you heard the ru - mours? Yes, bless your soul, you've got your

head in the clouds... you've made a fool out of me. so boy, I'm

Gm7

- bring you down You made my heart melt, yet I'm

Bb

cold to the core.

Gm7

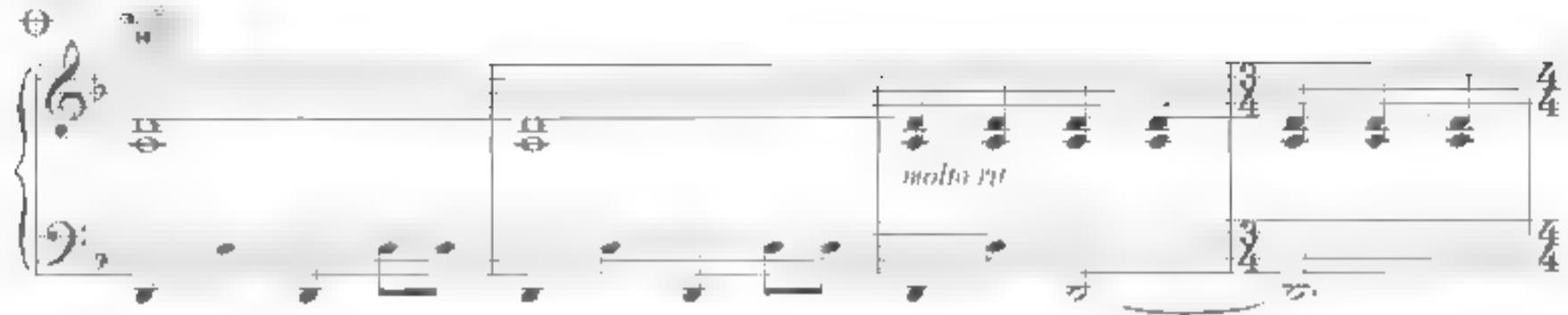
D.S. al Coda

but ru-mour has it I'm the one you're leaving her for

Ru mour has it

16

CODA D5



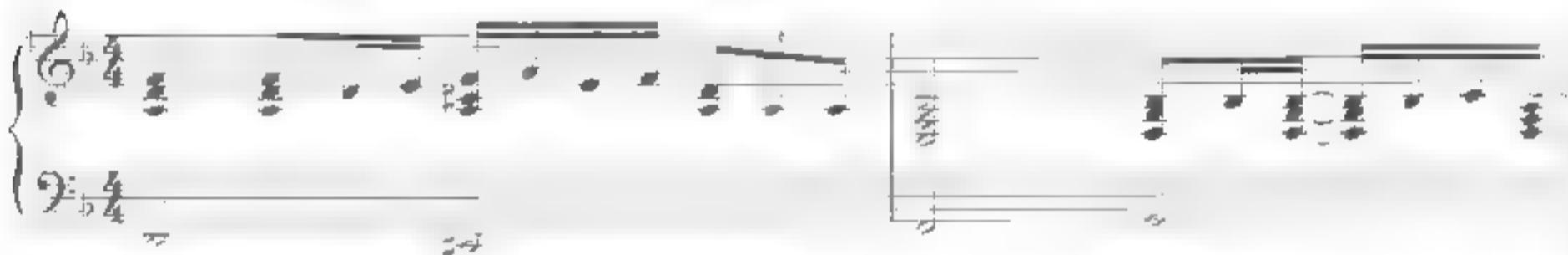
Much slower

Dm

A+G#

F

Gm

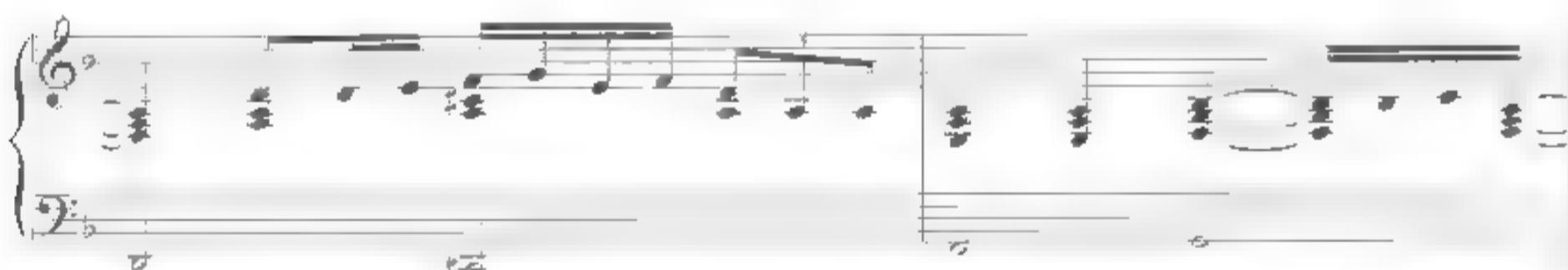
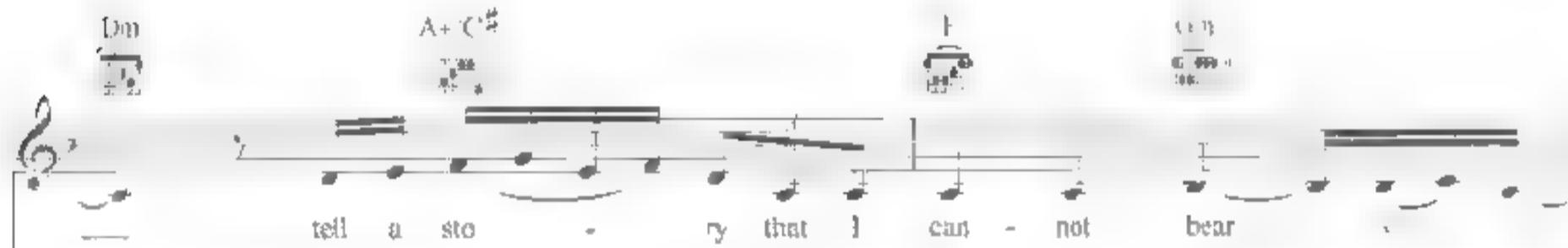


Dm

A+G#

F

C/E



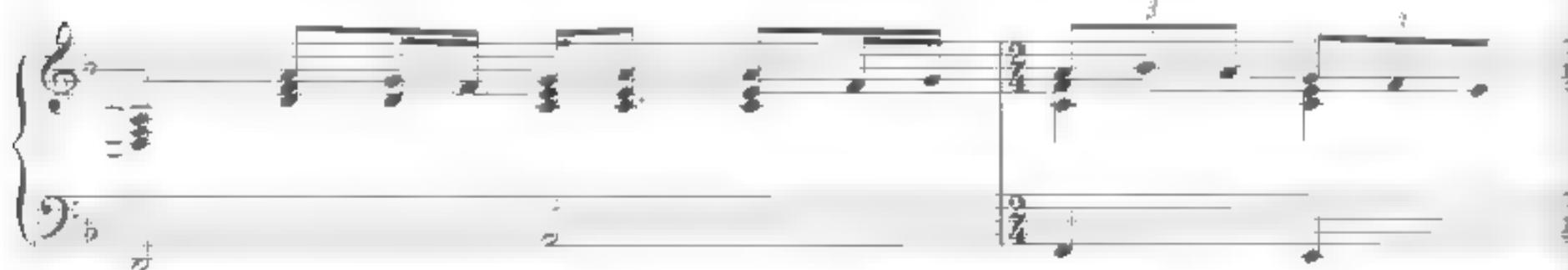
Dm

Am

F

C/E

Just 'cause I sud ol. it don't mean that I



D.C.

cello

Pray you never
see me again
Oh him

E.D.

Just cause I said it
don't mean that I meant it.
just 'cause you heard it.

Tempo I
N.C.

R. motor bus 1

drums

Dm  A 
 Dm  Dsus  Dm 
 Rumour has it. Rumour has it. Rumour has it.

Dsus  D  Dsus  Dm  Dsus  Dm 
 Rumour has it. Rumour has it. Rumour has it.

Dm  D  Dsus  Dm  Dsus  Dm 
 Rumour has it. Rumour has it. Rumour has it.

Dm  D  Dsus  Dm  Dsus  Dm 
 Rumour has it. Rumour has it.

Gm  C  Gm  Dm 
 Rumour has it. Rumour has it.

Dm  D  Dsus  Dm 
 Rumour has it. Rumour has it.

TURNING TABLES

Words and Music by ADELE ADKINS
and RYAN TEDDER

Moderate Ballad

Cm 7

Ab add2)

mp

Close e - nough_ to start_ a war.

all that I

Close e - nough_ to start_ a war.

have

is in the floor

A7

Cm7
 A7add2

God on - y knows .. what we're fight - ing for. all that I

A musical score for a band featuring a lead vocal, a guitar, and a bass. The vocal part is in 8/8 time, while the guitar and bass parts are in 2/2 time. The vocal line includes lyrics: "I can't keep up with your turn-ing ta-boo". The guitar and bass provide harmonic support with rhythmic patterns.

A musical score for a single performer, likely a singer. It consists of two staves. The top staff is for the voice, with lyrics: 'your thumb, I can't breathe'. The bottom staff is for the piano, showing chords and bass notes. The score is in 2/4 time, with a key signature of one flat. Measure numbers 1 and 2 are indicated above the staff.

12
 A^bmaj7 Eb Fm7 Cm7
 t - won - let - you - close - e - nough - to - burn - me, no - I -
 12
 A^bmaj7 Eb Fm7
 wOte - for - you - you - a - los - de - set - can - e -
 12
 C7 A^bmaj7 A9 E9 B9
 - you - what you think - you gave - me, it's time to
 12
 Fm Eb Ab
 say - good - - bye - to - turn - - ing - to -
 12

to Coda O

A9(add2)

Cm7

bles

to you

F 19

A9

hes

Cm7

A9 add2

an der haun

ed sees

i see

an

F 19

A9

— where love is lost... your ghost is found

A1 add1



I braved a hun - dred storms to leave you, as hard as you try.

D.S. al Coda

no. 1 will never be knocked down.

CODA A1(add2)

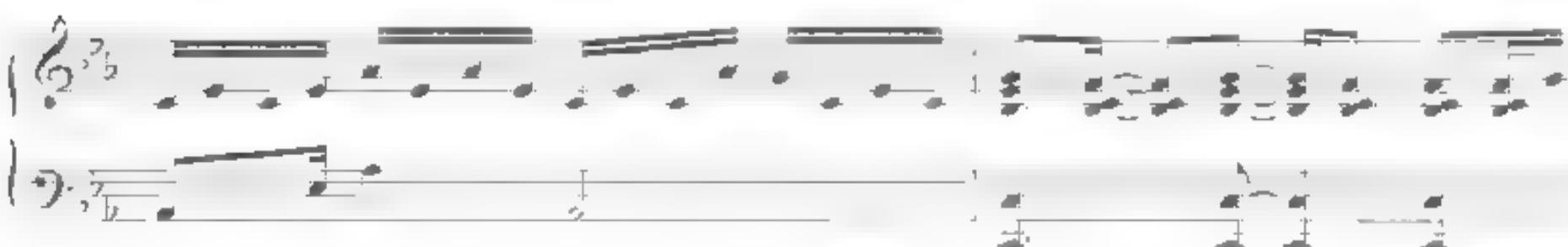


turn - ing ta

A2



Next time, I'll be brav er.



Abmaj7

E7

I'll be my own savior when the thunder calls for me

Am

C7

Next time I'll be braver

Abmaj7

E7

I'll be my own savior, standing on my own two feet

Bb

Cm7

Abmaj7

I work

let you

Bb

Bb

25

Fm7 Cm7 Abmaj7

e -ough - to hurt me. no I won't res - cue

Fm7 Cm7 Abmaj7

to just de - sent me. I can't give you

Eb G Bb F# D Bb Ab

who you think - you gave me it's time to say good bye

Cm7

turning to bles.

2

Alt add2)

A musical score for a string quartet. The score consists of four staves, one for each instrument: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '2'). The score includes dynamic markings such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The vocal parts are written in a soprano-like vocal range. The vocal parts include lyrics: 'In Lam-pha-ta-bus' (mezzo-forte dynamic), 'Ku-yi-ta-nes' (forte dynamic), 'Tum-eg-ah' (mezzo-forte dynamic), and 'Cn.' (forte dynamic). The score is divided into sections by section titles: 'Alt add2)', 'Fm9', 'Ab', 'C7', 'Ab', 'Fm9', 'Ab', and 'Cn.'. The vocal parts are primarily in the upper two staves, while the lower two staves provide harmonic support.

Fm9

In Lam-pha-ta-bus

Ab

Ku-yi-ta-nes

C7

Tum-eg-ah

Ab

Cn.

Alt add2)

Fm9

In Lam-pha-ta-bus

Ab

Ku-yi-ta-nes

C7

Tum-eg-ah

Ab

Cn.

DON'T YOU REMEMBER

Words and Music by ADELE ADKINS
and DAN WILSON

Slow acoustic Ballad

Sheet music for a musical score, featuring five staves of music and lyrics. The music is in 2/2 time, with various key changes indicated by key signatures and labels (E^b sus, D^b, E^b sus, F^b, A^b-B^b). The lyrics are as follows:

When will I see you again?
When was the last time you thought of me?
You left with
Or have you
no good-bye not a single word was said.
com - plete - ly e-rued me from your mem-o - ry?
No
I of ten

E2

E9 C

Ab

fi - nal kiss to seal _____ an - y
think a - bout where _____ I went

spur
winning

12

13

Cm

E2

A2

no more I dea of the state _____ we were in
more I do, the less _____ I know _____ I know I have a

sick - le heart and - bit-ter ness and a wan-d'ring eye and a heav-l-ness in my head

B2

E9

G

But don t you re - mem - her

14

15

don't you re - mem - ber

the reas on you loved me be

fore Ba - by, please re - mem - ber me once

non no re

12

C_b **G_b/D_b** **D_b** **A₇**

gave you the space so you could breathe, I kept my distance so you would be free.

C_b **F_b** **G_b**

hoped that you'd find the missing piece to bring you back to me.

B_b **A₇**

Why don't you remember

B_b **C**

don't you remember be

31

Bb F Am7

the rea - son you loved me be

Bb Gm7 C

fore? Ba - by, please re - mem - her me once

Bb F Bb

more When will I see you a - gain?

This image shows a page from a musical score for a three-part vocal arrangement (Soprano, Alto, Bass) with piano accompaniment. The score is in common time. The vocal parts are on the top three staves, and the piano accompaniment is on the bottom staff. The music consists of two systems. The first system starts with a piano introduction in Bb major. The vocal parts enter with the lyrics "the rea - son you loved me be". The piano accompaniment then begins with a rhythmic pattern of eighth and sixteenth notes. The second system starts with the piano in Bb major, followed by the vocal parts with "fore? Ba - by, please re - mem - her me once". The piano accompaniment continues with eighth and sixteenth note patterns. The third system starts with the piano in Bb major, followed by the vocal parts with "more When will I see you a - gain?". The piano accompaniment concludes with a final chord. Chord symbols and inversions are provided above the piano staff for each system: Bb, F, Am7 in the first system; Bb, Gm7, C in the second system; and Bb, F, Bb in the third system. The vocal parts are written in a standard musical notation with stems and note heads. The piano accompaniment is written with standard musical notation, including note heads and stems, and includes a bass clef on the bottom staff.

SET FIRE TO THE RAIN

Words and Music by ADELE ADKINS
and FRASER SMITH

Pop Rock

The musical score consists of five staves of music. The top staff is for piano (Dm, F, C chords). The second staff is for guitar (Gm, Dm, F chords). The third staff is for bass. The fourth staff is for piano (C, Gm, Dm chords). The fifth staff is for piano (F, C, Gm chords). The lyrics are integrated into the piano and guitar staves.

Pop Rock

Dm F C

mp

Gm Dm F

let it fall, my heart and as it

C Gm Dm

sel. you rose to claim it. it was dark and I was o -

F C Gm

ver un - til you kissed my lips and you saved me. My

hands
 they were strong
 but my knees were far too weak
 close

Dm
 F/A

eyes, feel you to stand here
 all your arms for ever
 with out fail you and

Gm
 D
 C

to - geth ing to your feet.
 But there's a side to you that I
 noth - ing gets bet - ter.

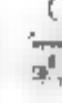
Dm
 Bb

nev - er knew, nev - er knew All the things you'd say, they were nev - er true nev - er true And the games you'd play, you wo

some-thing die. cause I knew — that that — was the last time. the last time. — Some-times I —
 To Coda Θ C

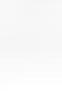
Bb  C 

wake up by the door; — that heart you caught must be wait-ing for — ya. — E ven now.

Bb  Am  C 

when we real-read-y o — yo — You the p — my self from look-ing for — yo — I sc —
 D.S. al Coda (take repeat)

CODA Θ C  Dm 

Dm  G 

30

C

oh. Let it bum.

Dm

C

Dm

oh. Let it bum.

C

Cm7

Let it bum.

B2

C

NC

B2

C

NC

This is a multi-page musical score for a band, page 30. The score includes parts for Lead Vocals, Rhythm Vocals, Bass, and Drums. The vocal parts feature lyrics "oh.", "Let it bum.", and "burn" with guitar chords (C, Dm, C, Dm, C, Cm7, B2, C, NC). The bass and drums provide harmonic and rhythmic support throughout the section.

HE WON'T GO

Words and Music by ADELE ADKINS
and PAUL EPWORTH

Moderate Soul groove

The musical score consists of six staves of music. The top staff is for guitar (Cm tuning), the second is for bass (Gm tuning), and the third is for drums (Fm tuning). The fourth staff is for guitar (Cm tuning) with lyrics: "Some say I'll be better". The fifth staff is for bass (Gm tuning) with lyrics: "But they only know you like that". The sixth staff is for drums (Fm tuning) with lyrics: "least the sides I thought I knew I can't bear this time, it drags on as I". The music is in 2/4 time and includes a section with a "mp" dynamic.

10

Gm

Fm

lose - by - mine re - mind - ed by the things I find like

notes and clothes - you've left be hind. Wake me up, wake me up when

Gm

Fm

all is done, I won't rise un - til this bat - te's won, my dig - nity's b

Fm7 Gm7 Abmaj7

Abmaj7/Bb G

come un - done. But I won't go, I can't do it on - my

F major A major
 I'm willing to take the risk

F major A major
 I won't go.

A major/Bb G major
 I can't do it on my own

To Coda ()

F major G major
 It's hard to say what is

I'm not the one to link

So

Cm Gm
 per - n - fied. I'm so scared to step in to this rice. what if I lose my heart and
 Cm Gm
 I heard his

Cm Gm
 toll. de - clined' I won't for-give me if I give up try - ing.

Cm Gm
 voice to - day. I did - n't know a sin - gle word he said. not one re - sem - blance to the

D.S. al Coda

Fm7 Gm7 Abmaj7
 I'm a - lone and bro - ken boy in - stead. But I won't go.

I'm will-ing to take the risk
 There will be
 we'll try and give it up.
 burst - ing at the
 seams, no doubt.
 We'll al-most fall a - part, then burn the piec-
 es to watch them turn to dust, but

Gm7 Fm7 Gm7

Cm

F#m7 Gm7

A2m137

G7

Eb Bb Gm7 A7

Eb Bb Gm7 A7

A7maj7/Bb Gm7

Bb A7

I can't do it on my own. If this ain't love then what is?

Gm7 Cm

Eb Gm7 A7maj7

I'm willing to take the risk. I want

A7maj7/Bb Gm7

Bb/A7 Fm7

I can't do it on my own. If this ain't love then what is?

This musical score is for a band, likely a rock or pop group. It consists of four staves: a lead vocal (soprano), a guitar (rhythm and lead), a bass, and drums. The score is in 4/4 time. The vocal part features lyrics for each section, and the guitar part includes melodic lines. Chords are indicated above the staves. The vocal part starts with 'I can't do it on my own.' followed by 'If this ain't love then what is?'. The guitar part has a melodic line with 'A7maj7/Bb' and 'Gm7' chords. The bass and drums provide harmonic support. The vocal part continues with 'I'm willing to take the risk.' followed by 'I want'. The guitar part has another melodic line with 'A7maj7/Bb' and 'Gm7' chords. The vocal part concludes with 'I can't do it on my own.' followed by 'If this ain't love then what is?'. The guitar part has a final melodic line with 'Bb/A7' and 'Fm7' chords.

Cm7

Cm

Yeah. I'm will-ing to take the risk

Gm

Will he. will he still re - mem - ber me? Will he still love me ev - en

Em

when he's free' Or will he go back to the place where he will choose the poi - son

Cm

Gm

o - ver me? When we spoke yes - ter - day, he said to hold my breath and sit and

E^m   

wait I'll be home soon, I won't be late. He won't go.

A^b maj7/B^b   B^b/A^b  

he can't do it on his own. If this ain't love then what is?

G^m  C^m  F^m  G^m  A^b maj7 

He's willing to take the risk. So I won't go.

Ab maj7 13b G 7

B7 Ab

Em7

He can't do it on — his own
I can't do it on — my own

It his ain't love then what is?

Gm7

Cm

Em7

Gm7

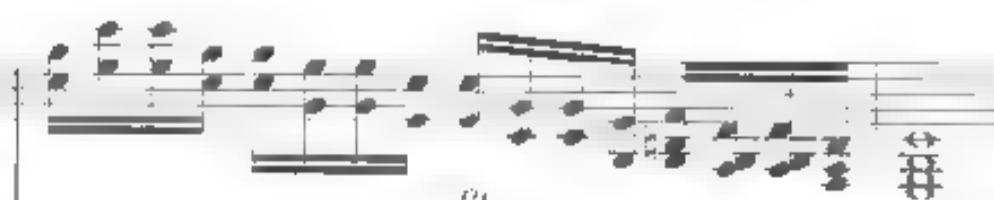
Ab maj7

I'm wil-ing to take — the risk

Cause he won't go.

C7

Cm



TAKE IT ALL

Words and Music by ADELE ADK NS
and FRANCIS EG WHITE

Piano Ballad

C **E_m B** **A_m** **C/G**

Did n't I give it all
Tried my best, gave you ev-ry

D/F# **C_{sus2} E** **D** **C_{sus2}**

thing I had, ev-try-thing and no less.
Did n't I

E_m B **A_m** **C/G**

If I should leave to let you down
see Max be you no b u 2018

too used to,
ter than that.

F
well, having me 'round,
and this is ev-'ry-thing we need.

Str. how can you
So, is it

ok a way
o - ver?

Em/B
from all my
Is this real - ly
tears?

C/G
It's gon-na be an
You're giv-ing up so

F A and

C/G/E
with-out me right here
I thought you loved me more than
this.

Bu - to on me

take it.

Em/B
take it al - with you.

1
 Jon - kook - hawk
 2
 a - ny
 3
 crun - h, - ne - dul
 4
 An
 5
 last

Dm E7 Em F#m7
 take all with my love

Dm E7 F#m7
 take all with my love

Dm E7 F#m7
 take all with my love

C
 ove

C
 I will change

Bb
 if I must

Am  F 
 slow it down and bring it home. I will ad just

Dm  Em  Fmaj7 
 Oh, if on ly, if on ly you knew

Am7sus  Gsus 
 that ev - 'ry - thing I do is for

C  E9/B 
 1

2

3

4

Am  C G  D/F#  Csus2/E 

But go on, go on and take it. take it

Don't look back in his

com - bl ing - fool just take it

with you — C/G
 Don't look back at this F
G

with bl mg feel. Am
 Just take it all Dm Em Fmaj7
 with my C
Dm Em7 Fmaj7

love. Am
 Take it all with my love C
Dm Em7 Fmaj7

Take it all C
 with my love C
Dm Em7 Fmaj7

I'LL BE WAITING

Words and Music by ADELE ADKINS
and PAUL EPWORTH

Moderate groove

Chords: A, Am/G, E, C, D, C/D, D

Instrument: Acoustic guitar

Chords: A, F/G, C/G, C, D, A, Am/G, G7

Instrument: Acoustic guitar

Chords: C, D, D, E, G, C, D, G

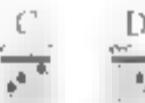
Instrument: Acoustic guitar

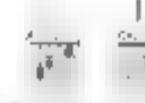
Lyrics: Hold me closer, one more time, say that

Instrument: Acoustic guitar

A  F/G  C/G  C  D 
 ove me in your last gond bye

A  C  C  C  D 
 Please for - give me for my sins, yes, I

A  F/G  C  C  D 
 swam d.r - ly wa - ters, but you pushed me in I've

A  Am/G  C  D 
 see your face Let me stay here in - der for just one more, build your

under ev - ery sky, o build ver

for just one more, night, build your

A Am/G G7 C D

ev - ty bor - der, and on ev 'ry line. You
alls a - round me and pull me to the right S.

A Am/G G7 C D

know my heart more than I do, we were the great
I can tell you that it was wrong. I was a child

A Am/G G7 C D

est, but now I'm willing me and you team But we had
then, to

E G A F

time a gainst us and mis - be-tween us the heav-en's end. I know I left you speech - e

This is a musical score for a band, likely a guitar and bass duo. The score is divided into four sections, each with a different chord progression. The first section uses chords A, Am/G, G7, C, and D. The lyrics for this section are: "ev - ty bor - der, and on ev 'ry line. You", "alls a - round me and pull me to the right S.", and "know my heart more than I do, we were the great". The second section also uses chords A, Am/G, G7, C, and D, with lyrics: "I can tell you that it was wrong. I was a child". The third section uses chords A, Am/G, G7, C, and D, with lyrics: "est, but now I'm willing me and you team But we had" and "then, to". The fourth section uses chords E, G, A, and F. The lyrics for this section are: "time a gainst us and mis - be-tween us the heav-en's end. I know I left you speech - e". The score is in 4/4 time, except for the third section which is in 12/8 time.

A
B
C
D
E
F
G
H
I
J
K
L
M
N
O
P
Q
R
S
T
U
V
W
X
Y
Z

when you're ready I see my future in you I'll be
waiting for you when you're ready to love me again I'll put my
hands up I'll do everything it's great I'll be better to you I'll be
waiting for you when you're ready to love me again I'll put my

F

D

some

bod

some bod - y - du. Frent, I'll be bet-ter to you -

C

D

some-hod - y dif- Frent, I'll be bet-ter to yob.

I - c - i - pally - us

F

G

A

miles be - tween us.

heav-ens cried. I know I left your speech - less.

F

G

A

F

G

A

Time a - gainst us.

F

G

A

ready to love me again I'll put my hands up.
 I'll do

ev-ry-thing dif-ferent, I'll be bet-ter to you... I'll be wait-ing
 for you when you're

ready to love me again I'll put my hands up.
 I'll be

some-bod-y dif-ferent, I'll be bet-ter to you

ONE AND ONLY

Words and Music by ADELE ATKINS,
DAN WILSON and GREG WELLS

With a shuffle (= 125)

12/8

E C Gsus C E C C7 Dm7 C C7

You've been on my

mf

I grow on you, hang on

I wonder if you ever try, every word I say, lose myself in you, lose yourself in me

I grow on you, hang on

just at the mention of your face, of your name, will God only

66

why it's tak - en me so long to let my doubts
how it feels to hold you close and have you

Gm  Dm  C 

go. you're the on - ly one that I want. I don't know
tell me which ev - er road I choose, you'll go.

Bp  C  Dm 

way I needed I've been for - a long time I'm - ing my - self I've - ing on -

Bp  Bp 

You'll nev - er know if a - you nev - er try - to for get your past, and sim - ply be mine

Bp  Bp 

Bb  F  Am 
 dare you to — let me be — yours. . . your one and on

Dm  Am 
 An  Prom - ise I m — worth it to hold in your

Bb  Am  Gm  C  F 
 arms. So come on — and give me the chance to prove I am the

Dm  Am 
 one who can — walk that mire — un - til the end —

Bb Am Gm C
 If I've been on your — stars.
 Bb Am Gm C

Bb sus/Eb Bb Fb Bb sus2/Eb Bb E
 Bb sus/G Cm7 Cm11 Gm7 Bb sus/F Bb sus/F Bb F

Bb sus Bb Bb sus2 Bb Bb sus/Eb Bb/Eb Bb sus2/Eb Bb/Eb
 I know it ain't eas - y

Bb sus/G Gm7 Gm11 Gm7 Bb sus/F Bb/F Bb sus/F Bb/F
 giv - ing up your heart I know it ain't eas - y

B
 Bb
 Bbsus2
 Bb
 Bbsus/Eb
 Bb/Eb
 Bbsus2/Eb
 Bb/Eb

giving up — your heart.
 No - body's
 I know — it ain't eas - y —
 per - fect. trust me. I've

Bbsus/G
 Gm7
 Gm11
 Gm7
 Bbsus/F
 B/F
 Bbsus/F
 B/F

giving up
 learned — it
 your heart.
 No - body's
 I know — it ain't eas - y —
 per - fect. trust me. I've

Bbsus
 B
 Bbsus
 Bb

giving up —
 learned — it —
 your heart.
 No - bod y's

Gm7

giving up —
 learned — it —
 your

C⁷

 heart. So, I dare you to let me be, oh, your one and on

D⁷

 ly I prom - ise I'm worth it, to hold in your

B⁷ A⁷ G⁷



 arms. So, come on and give me the chance, to prove I am the

D⁷

 one who can walk that mile, on - til the end

Handwritten musical score for a band, page 65. The score includes parts for Bass (Bassoon), Alto (Alto Saxophone), Tenor (Tenor Saxophone), and Bassoon (Bassoon). The lyrics are:

one who can walk that mole, un - til the end

Accompaniment parts are shown at the bottom, including Bass (Bassoon), Alto (Alto Saxophone), Tenor (Tenor Saxophone), and Bassoon (Bassoon).

Chords indicated above the staff:

- Bass: Bb
- Alto: Am
- Tenor: Gm
- Bassoon: C
- Bassoon: F
- Bass: C
- Alto: C
- Tenor: C
- Bassoon: C

LOVESONG

Words and Music by ROBERT SMITH
LAURENCE TOLHURST, SIMON GALLUP
PAUL S. THOMPSON, BORIS W LIAMS
and ROGER O'DONNELL

Slow groove

A musical score for three staves. The top staff is in A major (indicated by a treble clef and a key signature of one sharp), the middle staff is in C major (indicated by a C-clef and a key signature of one sharp), and the bottom staff is in G major (indicated by a bass clef and a key signature of one sharp). The music consists of eighth-note patterns and rests, with some measure endings indicated by small numbers above the notes.

A musical score for the song "When I'm 64" by The Beatles. The vocal part is in the treble clef, with lyrics: "When ev - er I'm a - ble when I'm a - ble". The piano part is in the bass clef, with a bass line and chords. The score includes a tempo marking of 110 BPM and dynamic markings like forte (f) and piano (p). The vocal part has a dynamic marking of f.

A musical score for a band featuring a lead vocal part, a guitar part, a bass part, and a drum part. The vocal part includes lyrics: 'you make me feel like I am young'. The score is in 2/2 time, with various key changes indicated by key signature changes and Roman numerals (I, II, III, IV, V, VI, VII). The vocal part uses a treble clef, while the guitar, bass, and drums use a bass clef. The vocal and guitar parts have melodic lines with eighth and sixteenth note patterns. The bass and drums provide harmonic support with sustained notes and rhythmic patterns.

Cm  Cm  Am  Am 

 When ev'ry time
 When ev'ry time

Cm  Cm  Am  Am 

 Line with
 Line with

Cm  Cm  Am  Am 

 with

Cm  Cm Bb  Am  G 

 You like me
 You like me

Cm  Cm  Am  G 

 like me

Cm  Cm  Am  G 

 like me

Cm  Cm Bb  Am  G 

 You like me
 You like me

Cm  Cm  Am  G 

 like me

Cm  Cm Bb  Am  G 

 You like me
 You like me

Cm  Cm  Am  G 

 like me

60

2

A^bmaj7

G7

A^bmaj7

Fm7

fun a - gun. How ev or far + u way.

Cm

B^b

A^bmaj7

Fm7

I will ways love you How ev er I say

Cm

B^b

A^bmaj7

Fm7

I will al - ways love you What ev er words I say

To Coda ⊕

Cm

B^b

A^bmaj7

G7

With always love you I will always love

Cm B
G

Abmaj7
G

G

Cm
Cm Bb
Abmaj7
G

When

Cm
Cm Bb
Abmaj7
G

ever I'm a lone
with you.

Cm
Cm Bb
Abmaj7
G

you make me fee like I am
free a - gain.

When

Cm  C + Bb  A maj7  C

ev er I'm a lone w i you

Cm  C + Bb  A maj7  C

you make me feel like I am — ev er a gain

D.S. al Coda

CODA Abmaj7  G7  C  Cm, Bb 

I wil — a way — on

Vocal part on repeat

G in you

Abmaj7  C  Cm  C + Bb 

ev er I'm a lone w i you

120    

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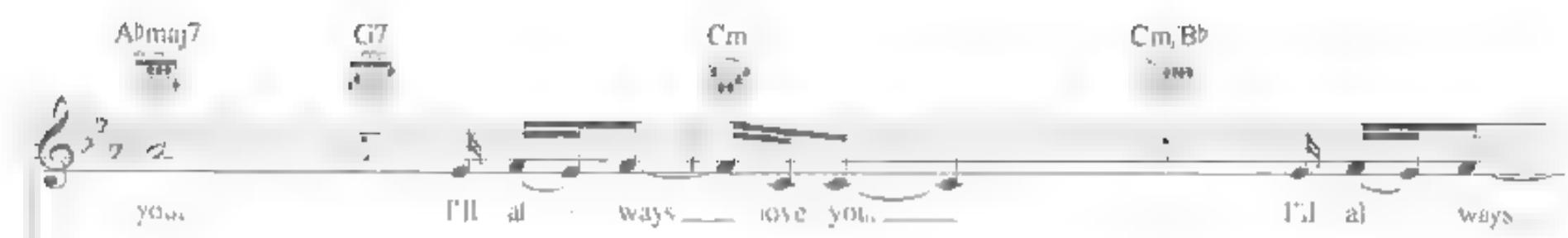
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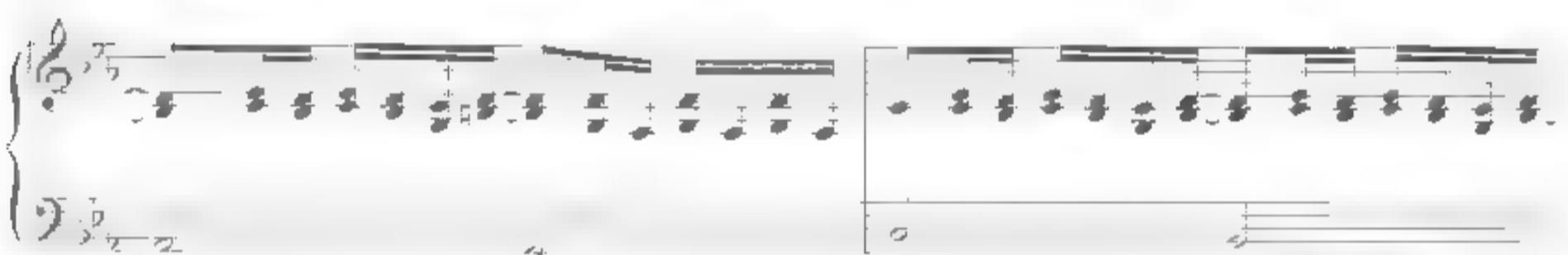
Abmaj7  G7  Cm  Cm, Bb 

yo_u
I'll al_ways_love you
I'll al_ways

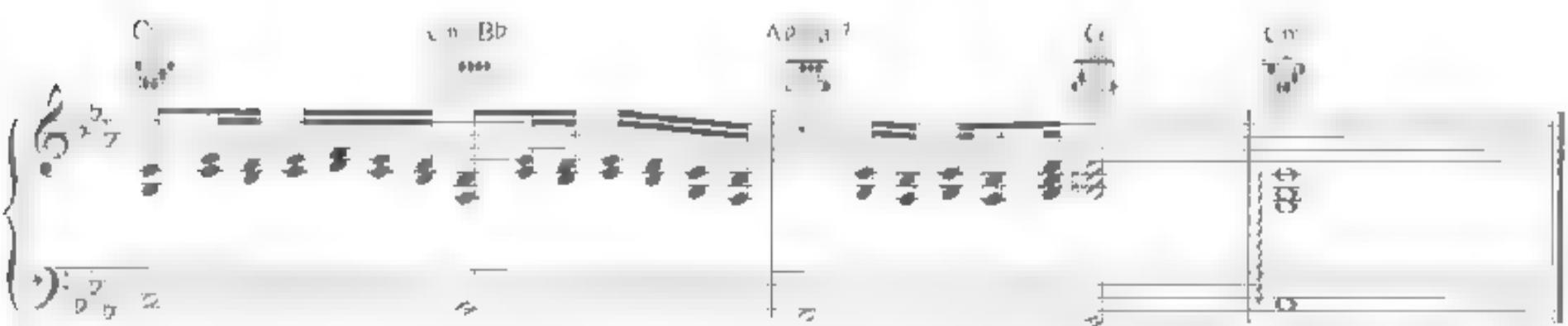
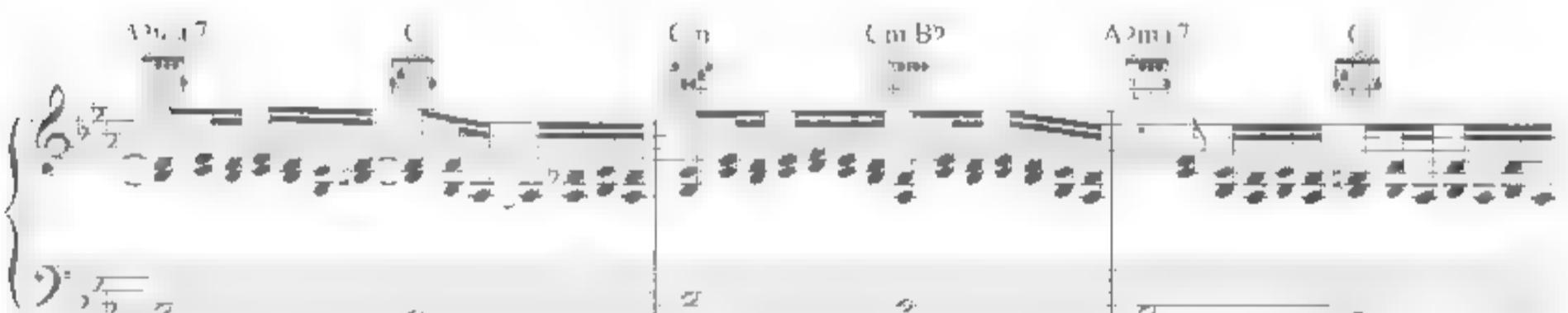


A2m17  C  Cm  G, Bb 

I'll al_ways
Cause I know you



A2m17  C  Cm  Cm, Bb  A2m17  C 



SOMEONE LIKE YOU

Words and Music by ADELE ADKINS
and DAN WILSON

Piano Ballad

Piano (right hand)

A $\frac{4}{4}$ *mf*

C⁷m/G⁷

D $\frac{2}{2}$

A $\frac{4}{4}$

C⁷m/G⁷

D $\frac{2}{2}$

F⁷

D $\frac{2}{2}$

heard that you're set them down old yes

found a girl and you're mar-ried now

guitar

A  

 I heard that your dreams came true, guess so

B 

 gave you things, I can't give to you

C 

 Old friend, why are you so shy? Ain't like

D 

 yo to hold back or hide from the light.



F#m  D 
 Note to turn up out of the blue un in vited, but I could n't stay a-way, I could n't fight it. I had

F#m  D 
 open you d see my face and that you'd be re-mind-ed hat for me. It is n't o-ver

D  A  E 
 Now a - ch - o - see one like

F#m  D  A  E 
 you, I wish noth-ing but the best for you.

F#m  D 

F#m D A E
 too. Don I lor get me, I beg, I re -
D A E
D A E
 mem ber you said. "Some - times it lasts in love, but some - times it hurts in
D A E
D A E
 stead Some - times lasts in love but some times it lasts in
D A E
D A E
 stead You know how I
D A E

To Coda Φ A

F#m D A E
 steady Some - times lasts in love but some times it lasts in
D A E
D A E
 steady You know how I
D A E

Coda

F#m D A E
 steady You know how I
D A E

C[#]m/G[#]

time... flies... on - ly... yes - ter - day... was the

F[#]m

D

time... of our... lives... We... were... born... and... raised... in a

A

C[#]m/G[#]

sum - mer... haze... bound... by... the... sur -prise... of... our

F[#]m

D

glo - ry... days... I... hate to turn up... out of the blue... un - in - vit - ed, but I...

E

F[#]m

D

E

F#m

— could-n't stay a - way, — I could-n't fight it. I had hoped you'd see my face, and that you'd be re-mind-ed that, for

D

E/D

D

E/D

D.S. al Coda

me, — it is - n't o - ver —

CODA

A

E

F#m

D

lasts in love, but some-times it hurts in - - stead."

E/B

F#m/C#

Noth-ing com-pares, no wor-ries or cares, re - grets and mis-takes, they're mem - o - ries made.

D  Who would have known how  bit - ter - sweet  this would

D  E/D  toste? A  E  Nev-er mind, I'll find some-one like

F#m  D  A  E  — you, I wish noth-ing but the best for you

F#m  D  A  E  Don't for - get me, I beg, I re

1 F[#]m D
2 F[#]m D

— steady. — steady. — Sometimes it

A musical score for a vocal and piano piece. The vocal line is on the top staff, and the piano accompaniment is on the bottom staff. The vocal part features a melodic line with eighth and sixteenth notes, accompanied by a piano bass line. The piano part includes a bass line and harmonic chords. The score is set in common time with a key signature of two sharps. Chords are marked above the staff: A, E, F#m, and D. The lyrics "lasts in love, but some-times it hurts in - stead." are written below the vocal line.